

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, SEPTEMBER 19, 1874.

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5d. Stamped.

**CRYSTAL PALACE. — SATURDAY CONCERTS** and AFTERNOON PROMENADES, 1874-5.—The NINETEENTH SERIES of the SATURDAY CONCERTS will COMMENCE on the 16th of October.

There will be 25 Concerts in all—11 before, and 14 after Christmas—on the following dates, commencing each day at Three o'clock:—

1874, Oct. 10th, 17th, 24th, 31st.	1875, Jan. 16th, 23rd, 30th.
" Nov. 7th, 14th, 21st, 28th.	" Feb. 6th, 13th, 20th, 27th.
" Dec. 5th, 12th, 19th.	" March 6th, 13th, 20th, 27th.
	" April 3rd, 10th, 17th.

The Band and Chorus will be of the same strength as during last season.

CONDUCTOR—MR. MANNS.

Transferable Reserved Stalls for the 25 Concerts, Two Guineas; Stall for a Single Concert, Half-a-Crown—exclusive of admission to the Palace.

The Directors do not relax their efforts to make the Concert interesting to all, by combining in the Programmes the acknowledged favourite Masterpieces of the Classical Composers with less known Works of the Modern School, and by endeavouring to reach the highest standard of excellence in performance to which care and pains can attain.

Among the works selected for performance are the following: Bach—a Sacred Cantata (Kirchen Cantate), for solo voices, chorus, and full orchestra; Suite for orchestra in C (both for the first time); Handel—Allegro and Penseroso (first time); Haydn—two Symphonies (both first time); Mozart—Adagio and Fugue in C for orchestra; Violin Concerto in D (both first time); the Jupiter Symphony; Schubert—the grand Symphony in C, No. 9; Overture and selection from the operetta of the *Zwillingers Cruder* (1819); Die Altmacht, song, (Op. 79), adapted by Liszt for male chorus and grand orchestra (both first time); Beethoven—Mass, No. 1 in C; Symphonies, Nos. 1, 2, and 3 (being those not played last season, with others of the Nine); Mendelssohn—Psalm xcv, for solo, chorus, and orchestra (first time); the Reformation and Italian Symphonies; Schumann—Symphony in C, and the *Manfred* Music; Weber—the *Jubilee* Cantata, for solo, chorus, and orchestra (first time); Spohr—Symphony, No. 1, in E flat (first time); Hiller—Dramatic Fantasia for full orchestra; Gade—Spring Fantasia (Frühlings Fantasia), for pianoforte, orchestra, and solo voices (first time); Joachim—Violin Concerto in G (first time); Brahms—"Rinaldo," Cantata (by Goethe), for tenor voices, male chorus, and orchestra; Serenade for small orchestra; the Hungarian Dances, arranged by the composer for full orchestra (all for the first time); the Pianoforte Concerto; R. Wagner—"A Faust Overture" (first time); selection from *Lohengrin*; Liszt—Pianoforte Concerto, No. 2, in A (first time); Rubinstein—Overture to *Dimitri Doukaï* (first time); Raff—Lenore Symphony, No. 5, in E (first time); Lachner—Suite, No. 6, for full orchestra (first time); Johann S. Svendsen—Violin Concerto (first time); Sir W. S. Bennett—Symphony in G minor; Pianoforte Concerto, No. 4; Sir Julius Benedict—New Symphony, No. 2, in C (first time); G. A. Macfarlane—New Violin Concerto, G minor (first time); Henry H. Piersen—Overture, *Romeo and Juliet* (first time); Alfred W. Holmes—"Jeanne d'Aro," for solo, chorus, and orchestra (first time); Rev. Sir F. A. G. Ouseley, Bart.—*Jagor*, an Oratorio (first time); Sullivan—selection from "Land and Sea" (first time); with works by J. F. Barnett, H. Holmes, H. Gadsby, and other English composers.

In addition to the compositions enumerated above, the Programmes will, as usual, contain works by the favourite masters of the Italian and French schools—the latter including Gounod and Ambroise Thomas; and, in consequence of the interest excited by the Russian Concert, compositions by Seroff and Tschalkoffsky.

Engagements have already been made with Madame Lemmens, Madame Alvensleben, Miss Edith Wynne, Madame Fatey, Miss Sterling, Mr. Sims Reeves, Mr. Santley, Signor Agnesi, Mr. Vernon Rigby, Mr. Lloyd, Signor Foll, Madame Schumann, Madame Neruda, Madame Essler, Miss Marie Krebs, Herr Joachim, Mr. Wieniawski, Mr. Carrodus, Mr. Charles Hallé, Mr. Pauer, Herr Von Bülow, Mr. Franklin Taylor, Mr. Dammreuther, and Signor Piatelli. Other eminent artists will be engaged as opportunity offers.

Mr. Manns' Benefit Concert will take place on the 24th April. At the Afternoon Promenades the Exhibition of Objects of Interest in Art and Manufacture will be continued.

By Order,

S. FLOOD PAGE, Secretary.

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**BRIGHTON CONCERT AGENTS,  
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THIS DAY.

**IL TALISMANO.**—Madame CHRISTINE NILSSON will sing "NELLA VIVA TREPIDANZA" ("Radiant Splendours") from M. W. BALFE's Grand Opera, at Mr. Kuhe's Concert, Brighton, on the 19th inst.

THIS DAY.

**IL TALISMANO.**—Mr KUHE will perform his Transcription of the "ROSE SONG," from the Grand Opera by M. W. BALFE, at his Concert, on the 19th inst., at Brighton.

**THE ROSE SONG.**—Mr SIMS REEVES will sing, from BALFE's successful Opera, "THE TALISMAN," "THE ROSE SONG" (with English words, originally composed for Mr Sims Reeves), at the Leeds Musical Festival.

**BALFE'S NEW GRAND OPERA.—DUBLIN.**—Balfe's "TALISMANO" will be performed at the Royal (Dublin) during the forthcoming opera season, with Mdlle Tietjens, as Edith Plantagenet, and Campanini, as Sir Kenneth.

**IL TALISMANO.**—Mdlle Tietjens as Edith Plantagenet, will sing "Placida Notte" (Edith's Prayer), "Canzone d'Evelina" (the Ladye Eveline), and "Nella viva trepidanza" (Radiant Splendours); also, with Signor Campanini, "Quest'anel" (Keep the Ring), in M. W. Balfe's Grand Opera, at the Theatre Royal, Dublin, September 23.

"A LOVER'S SONG."

**MR VERNON RIGBY** will sing a New Song, composed expressly for him by L. DIEHL (composer of "The Mariner"), entitled, "A LOVER'S SONG," at Bow, September 28th.

"SHE STOOD IN THE SUNSHINE."

**MR EDWARD LLOYD** will sing "SHE STOOD IN THE SUNSHINE," BALFE's latest and most beautiful Ballad (the Poetry by JESSICA RANKIN) at Mr Kuhe's Concert, at Brighton, This Day (Saturday), September 19th. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MY SWEETHEART WHEN A BOY."

**MR. NELSON VARLEY** will sing WILFORD MORGAN's popular Song "MY SWEETHEART WHEN A BOY," at the Promenade Concerts, Covent Garden, Next Week.

"MY SWEETHEART WHEN A BOY."

**MR JOHN WILLIAMS, (Foundling Chapel),** will sing this highly popular Song, by WILFORD MORGAN, at the opening of the New Institute at Barnes, on 6th October.  
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

**A Young Lady, thoroughly competent to give Lessons on** the Pianoforte, wishes for a few PUPILS. Apply, by letter, to Advertiser, Miss JUSTICE, Stationer, Jermyn Street.

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**MRS HOWARD PAUL, having undertaken to receive** Subscriptions on behalf of the Orphan Daughter of a distinguished Singer, begs to invite the assistance of members of the Musical and Dramatic profession in raising a sufficient sum to send her to the Cape of Good Hope, where she will have fair prospects, if she can procure the means of going. The name of the lady may be known on private application, but from motives of delicacy is withheld from further publicity. Any Subscriptions forwarded to the above address will be gratefully received and acknowledged in the columns of this paper.

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MISS PURDY has returned to Town. All communications respecting Engagements and Lessons in Singing, to be addressed to her residence, 36, Victoria Road, Kensington, W.

MISS EMILY TATE, who had the honour of playing before the Court at Osborne, will shortly Return to Town, when she can accept ENGAGEMENTS as Solo Pianist, or to play with Orchestra, if required. Address, Miss EMILY TATE, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

MR NELSON VARLEY, having finished his Engagements in the United States, has returned to London, where he purposes remaining during the Winter. For Concert Engagements, Oratorios, &c., address, Mr NELSON VARLEY, 7, Saunders Road, Royal Crescent, Notting Hill, W.

MISS ADA LESTER, Pianist (of M. Rivière's Concerts, at the Royal Italian Opera House), is free to accept ENGAGEMENTS for Concerts in Town or Country. Address, Miss ADA LESTER, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MADAME LOUISE LIEBHART begs to announce that all communications respecting ENGAGEMENTS for Concerts, Lessons, &c., may be addressed to her residence, No. 21, Grove End Road, St John's Wood, N.W.

MISS LILLIE ALBRECHT, Pianist (of the Promenade Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Soirées, &c. Communications may be addressed to the care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street; or to Miss LILLIE ALBRECHT, at her NEW residence, 38, Oakley Square, N.W.

## SACRED CANTATA, "SUPPLICATION AND PRAISE,"

BY  
R. SLOMAN, MUS. DOG., OXON.

PUBLISHED BY NOVELLO & CO.

Price 2s. 6d.

### ORCHESTRAL PARTS COMPLETE.

From THE HOUR, June 20th, 1874.

"ALBERT HALL.—A very successful performance of a new Cantata, entitled 'Supplication and Praise,' by Dr Sloman, was given on Wednesday last, in the Royal Albert Hall. The choruses were sung by Mr Carter's choir, and the solos sustained by Madame Lemmens-Sherrington, Mr Vernon Rigby, and Signor Foli. Admirably instrumented for the orchestra, and written with a full knowledge of the capabilities of voices, Dr Sloman's cantata is a work which any musician might be proud of having produced. The choruses, in fact, show the hand of a master both in design and elaboration, whilst the vein of melody which runs through the solos bears witness to a well cultivated musical organisation. An air allotted to Madame Lemmens, and splendidly sung by that lady, was enthusiastically applauded and encored. A tenor air, to the words, 'Teach me, O Lord,' sung by Mr Vernon Rigby, and a bass solo, 'Give ear, O Lord,' also met with great approval. Dr Sloman was called for at the conclusion of the cantata, and received an ovation which was justly due to him."

From THE STANDARD, June 19th, 1874.

"The verdict of the audience was unquestionably in favour of the cantata. The composer, who conducted the work in person, was loudly and warmly applauded at the conclusion."

From THE ORCHESTRA, June 5th, 1874.

"There are cantatas and cantatas, and composers with and without choirs; and there are composers who work well and conscientiously, and spare no pains to do that well which they think worthy of being done at all. Dr Sloman has made his work a labour of love, and displayed an amount of thought and technical skill worthy of the highest praise. As instances, we may mention the double choruses (three in number), which occur in this cantata, which are really so, and not merely in name. The solos are melodious and full of character; a chorale, which does double duty, is good and effective; and the whole work bears evidence to natural genius and acquired skill."

From THE ORCHESTRA, June 26th, 1874.

"'Supplication and Praise,' which we recently noticed, was performed at the Royal Albert Hall, on June 17th. Dr Sloman's work more than deserves the commendation we bestowed upon it."

## TO MUSICAL STUDENTS.—CARL CZERNY'S GREAT WORKS.

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All post free. London: Sole Publishers, ROBERT COCKS & Co., New Burlington Street. Order of all Musicellers.

Published This Day.

MAGGIE'S RANSOM. Song. The Words by C. L. KENNEY. The Music by M. W. BALFE. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

## GLOUCESTER MUSICAL FESTIVAL.

(From "The Times.")

Gloucester, Sept. 11.

In consequence of the evening performance in the church on Tuesday there have been only two concerts of secular music at this meeting, the service in the church to-night, to be followed by the sermon on behalf of the Charity, putting a third concert out of the question. This has doubtless been looked upon by many as a grievance; but others argue, and not without reason, that the *Messiah* day should finish with something more or less in the vein of the *Messiah*—with something, in short, bearing upon that which is the stronghold of all who persist and are likely to persist in advocating the continuance of the Festivals, not simply as a means of stimulating the sense for high art in its highest possible manifestations, but also as tending to promote religious feeling through the irresistible charm of music. Who that listened to the imperishable strains of Handel this day, when the church was filled to overflowing, could for one instant fancy himself engaged upon anything but a solemn act of worship? The saying that Handel's *Messiah* is the most impressive and convincing sermon ever preached to a congregation of Christian men and women, however trite it may seem, can hardly be too often or too emphatically reiterated. A substitution of evening service for the usual third secular concert had, therefore, the most powerful argument in its favour, and should be another step towards silencing the prejudices of those who would abolish for ever the oratorios of Handel, Haydn, Mendelssohn, and other great masters—even to the *Passion-music* of Sebastian Bach (let us not speak of the *Stabat* and *Messe Solennelle* of Rossini)—as violating the sanctity of the Church. But as God made Handel, so Handel has used the gifts with which he was so prodigally endowed to the worship and glorification of his Creator.

Paramount, however, as is the interest naturally taken in the performance of sacred music at the Cathedral by a large majority of those who attend the meetings of the Choirs, the evening concerts in the Shire Hall also give more or less importance to the general scheme—that is, be it understood, when the selections are well made. We may fairly compliment Dr Wesley on the admirable judgment he has shown on the present occasion. In constructing his programmes, he has looked with well-balanced solicitude to contrast and to excellence. The first concert began with a choice selection of excerpts from Mozart's inimitable *Don Giovanni*—beginning, as should always be the case, with the overture. The overture, nevertheless, should be invariably followed by the first air of Leporello—because the intention of Mozart, who does not bring his orchestral prelude to a full close, but leads, through an unexpected modulation, to the air in question, might then be followed out in its integrity. The other pieces were "Madamina" (Signor Agnesi); "La ci darem la mano" (Miss Edith Wynne and Signor Agnesi); "Dalla sua pace" (Mr Bentham); "Mi tradi quell'alma ingrata" (Mdlle Tietjens); "Vedrai carino" (Madame Trebelli); "Batti, batti, o bel Masetto" (Miss Edith Wynne); "Non mi dir" (Mdlle Tietjens); and the superb sestet, "Sola, sola," in which all the artists named took part, with the addition of Mr Merriek, as second bass. A better selection could hardly have been desired, and the names of the singers will afford an adequate notion of how the various pieces were executed. The ladies especially distinguished themselves. Mdlle Tietjens, at once Elvira and Anna, proved that she was as familiar with the music of the one as with that of the other, while Madame Trebelli and Miss Edith Wynne established the fact that there could be two Zerlinas as unlike as possible and yet at the same time equally acceptable. Mozart's music was heard throughout with devout attention and every number applauded. Two instrumental solos gave variety and interest to the programme. The first was for the piano-forte, by Miss Agnes Zimmermann, who played the *adagio* and *rondo* from Beethoven's concerto in E flat (No. 5)—the "Emperor Concerto," as it has long been almost unanimously designated, although Beethoven himself would have spurned such a nickname. Miss Zimmermann has never in our remembrance played more finely, and never was her talent more cordially recognized. It was only to be regretted that the first movement of so great a composition should be omitted from a performance in all respects worthy of it. The other solo was for violin, and

the performer was Mr Carrodus, who holds and deserves his position as the most accomplished master of the instrument among our native professors—although we can boast of many others of incontestable merit. Mr Carrodus came forward with one of the most elaborate and difficult of fantasias by the justly celebrated Ernst—the one built upon the triumphal march and other passages from Rossini's *Otello*. More admirable playing of a *bravura* piece could hardly be imagined; and the enthusiastic applause that followed was nothing more than the just due of our English "Joachim." The second part began with Mozart's symphony in C—again nicknamed "Jupiter" by almost every one except the composer himself, who would have disdained the epithet quite as eagerly as Beethoven would have disdained that of the "Emperor" already referred to. This, allowing for the omission of "repeats," was performed in its entirety, under the direction of Dr Wesley, and no less effectively than was the noble overture to *Idomeneo*, which brought the concert to an end. The rest consisted of a miscellaneous selection. Miss Sterling, besides *Lieder* by Schubert, Schumann, and Mendelssohn (in which she has earned merited distinction), sang that quaint old English air "The Three Ravens;" Madame Trebelli gave "Nobil Signor" (*The Huguenots*) to perfection; Mdlle Tietjens took part with Madame Trebelli in the sparkling *bolero* duet from Auber's *Diamans de la Couronne*; Mr Edward Lloyd, who is rapidly making way in public favour, chose "Salve dimora" (*Faust*), enjoying the co-operation of M. Sainton as violin "obbligato;" and to Signor Agnesi fell the too seldom heard air, "Deign, great Apollo," from Beethoven's *Ruins of Athens*. The programme was in all respects good. Not less so was that of the second concert, which was held last night, and began with a selection from Mendelssohn's music to *A Midsummer Night's Dream*, including the principal orchestral movements (Overture, Scherzo, *Allegro appassionato*, *Notturmo*, and Wedding March), together with the duet, "Ye spotted snakes," and the fairy-like *finale*. All, indeed, is "fairy-like in this singularly original and piquant music, which has rarely been heard with more unchequered satisfaction. Miss Edith Wynne took the soprano solo part, and was joined in the duet by Miss Griffiths, a young and clever lady, with a pleasing voice, likely to make its way as was further instanced in the appendix air from Gounod's *Faust* ("Quando a te lieta"), which she was compelled to sing twice. Other features in this miscellaneous selection were the well-known air, "Sulla poppa del mio brik" (Ricci), which no one sings with more spirit and animation than Mr Lewis Thomas—our excellent English "basso profondo;" "Di tanti palpiti" (*Tancrède*), by Madame Trebelli, who imparts to the recitative a breadth of style, to the air a graceful fluency; and to the whole a beauty and fullness of voice conjuring up to the mind's ear the incomparable Alboni; the peaceful "Cradle Song" from Bach's *Christmas Oratorio*, the sentiment of which was thoroughly understood and felt by Miss Antoinette Sterling; the air "Sorgete," from Rossini's *Maometto*, in which Signor Agnesi would almost seem to have taken Tamburini as his model; and, last, not least, an *Andante* and *Rondo Capriccioso* for violin, by the late Ferdinand David, allotted to M. Sainton. In the vigour of his prime, Herr David could hardly have played his own work in more masterly style. M. Sainton possesses every requisite for its effective interpretation. He was greeted with enthusiasm, and his performance brought forth a storm of applause. No more universal favourite could be named than this great French violinist, who has so long made our country his home, as if he were not what he actually is—the Baillot of his day, with as full right to take just such a leading position in France as has by general consent been accorded to him in England. The second part began with a selection from Weber's *Oberon*, including the brilliant overture as a matter of course, and also, as matters of course, the great tenor air, "Oh! 'tis a glorious sight" (Mr E. Lloyd); "Ocean! thou mighty monster" (Mdlle Tietjens—who else could it be?); "O Araby, dear Araby!" (Madame Trebelli); the Mermaid's Song, "O 'tis pleasant to float on the sea" (Miss Edith Wynne); and the splendid quartet, "Over the dark blue waters," in which Mr Lewis Thomas joined the three singers just named. All went as well as could be desired; and, indeed, such glorious music requires but sympathy on the part of those to whom it is entrusted to produce the full effect intended by the composer. Here that sympathy was found, and it was fully reciprocated by the audience. The miscel-



laneous portion of the second part would have been interesting if only on account of two graceful and expressive songs by Dr Wesley (the first accompanied by the band, the second on the pianoforte by the composer himself)—“Silently, silently” (to words by Mr W. H. Bellamy), and “The Butterfly” (to words by Lady Flora Hastings). There was also a ballad, “The Wishing Well,” by Mr W. G. Cousins, a perfect thing of its kind, to which the artistic singing of Miss Edith Wynne lent all possible attraction; and, to conclude, Mr Bentham gave the melodious “Rose song,” from Balfe’s *Talismano* (in Italian). “Rule Britannia”—the solos declaimed by Miss Tietjens as if she were a Briton born—and the National Anthem brought to an end a concert which may be ranked with any predecessor at a Festival of the Three Choirs of Gloucester, Hereford, and Worcester.

The promised special service in the nave of the Cathedral was held this evening, after which a sermon on behalf of the charity was preached by Canon Barry, of King’s College, London. The tone of the rev. gentleman was obviously directed against the continuance of the Festivals in their present shape. He advocated that the use of the church should only be given up to the direct objects of public worship, and that oratorios, as we now understand them, were in direct opposition to this view. Dr Barry made some reservation in favour of certain works by John Sebastian Bach, although I am unable to perceive much difference in absolute purport between the Passions of St Matthew and St John and the Passion music so eloquently set forth by Handel in the *Messiah*. In any case, the tenor of the discourse was unmistakable; and if its arguments prevailed there must soon be an end of the Festivals of the Three Choirs. The peroration was an appeal in favour of the charity, which, it need hardly be added, has received for many years contributions which but for the Festivals would be wanting. It remains, however, with those whom it more directly concerns to discuss the question, which they can well do without the assistance or co-operation of outsiders. There was a musical service, and the most impressive among the musical contributions were an anthem, “Praise the Lord, oh, my Soul,” and *Te Deum* by Dr Wesley, who, after the service, gave a voluntary on the organ, in which he introduced the “Dead March” from Handel’s *Saul*. The church was very full, and a collection for the charity was made at the doors.

#### Sept. 12.

There is not much more to be said about the Meeting of the Three Choirs which has been enlivening Gloucester all the week, and which, although threatened by frequent showers of rain, more or less inexorable while they endured, has, on the whole, had no serious complaint to prefer against the weather. If this gathering—as not a few observant persons believe—is actually to be the last of its kind, and the Festivals are henceforth to be restored to their primitive condition, as annual assemblies of the Choirs for the exclusive purpose of holding musical religious services, it is but just to Dr Wesley and those co-operating with him to say that one more attractive by reason of its programme, or combining a series of performances of more uniform excellence, has rarely been heard in a Cathedral town. We have had admirable renderings of *Elijah*, the *Messiah*, two parts of *The Creation*, Mendelssohn’s *Hymn of Praise*, Rossini’s *Stabat Mater*, and other well-known pieces. These might have been counted on in advance, so familiar are the choristers, instrumental players, and leading solo singers with every one. In addition, however, really fine performances of Spohr’s *Last Judgment* and Rossini’s *Messe Solennelle* have imparted a pleasing variety to the selection. The *Messe*, upon which Rossini devoted so much time and labour during the closing period of his life, had never been heard before at a Gloucester Festival; and taken for all in all a more effective and generally satisfying interpretation could scarcely have been desired. This, immediately succeeding the *Lobgesang* of Mendelssohn, afforded in its way a fair opportunity of comparing the Protestant and Catholic styles of Church music—some would say the German and Italian styles; but then we must omit Palestrina and “that stern Florentine” Cherubini from the latter category. For what fine works we are indebted to some of the earlier Italian ecclesiastical composers need hardly be insisted on; but Rossini, with his incessant flow of melody, comes as directly from Pergolesi (“*Il Divino*”) as does Cherubini from the severer masters.

Without being equal as a whole to the *Stabat Mater*, his *Messe Solennelle* is, nevertheless, its abstract musical beauty apart, too full of devotional expression not to be welcome to those who look beyond all things for earnestness, no matter whence that earnestness derives its origin. About the secular concerts we have already spoken at length, and need not again refer to them. Enough that no one engaged in the business of the Festival has been wanting in the zealous attention and strict observance of discipline, without which success in such undertakings is impossible, and Dr Wesley has every right to feel content with the results of his arduous preliminary labours.

We would rather avoid entering upon a theme, now the topic in every circle, which has acquired serious importance through the sermon of Canon Barry on Friday at the Cathedral. Meanwhile a meeting of the Stewards of the Gloucester Festival has been held, in the little Chapter-house of the Cathedral, with a view of protesting against the proposed alteration, and the decision at which they arrived is reported as unanimous. To this meeting the *Gloucester Journal* of to-day refers as below:—

“The Music Meeting of 1874 closed last night, as it began, with a sacred service. It promises to be momentous in the annals of the Festivals, for their very life is threatened in the sermon preached by Canon Barry. We cordially pay tribute to his eloquence, and to the earnest power of the appeal he made on behalf of the widow and orphan; but we cannot resist pointing out that the iconoclastic course he favours would rob them of much of that assistance for which he pleads so forcibly. Since our article on ‘Future Festivals’ was written, we find its arguments much strengthened by hearing that sermon. Presumably it avoids while it really raises the point of controversy; for its pervading motive is a subtle and insidious plea for destroying the Festival. No arguments to that end are used to which we have not already by anticipation indicated a sufficient reply; but Canon Barry leaves one in no doubt about his strong *animus* in the matter. On reading what occurred at the meeting of stewards yesterday afternoon, we find welcome support for the position we have ventured to assume, and the explanations given by Mr Gambier Parry show that we had been correctly informed as to the ‘situation.’ The Gloucester Stewards may be met with the suggestion that they have no right to interfere in next year’s arrangements for Worcester, but really it is not the Worcester Music Meeting, but the Festivals of the Three Choirs, in defence of which such pronounced and prompt action is being taken; for if Dean Yorke and his supporters triumph next year, they will irretrievably injure the whole system, and that is what they are aiming at.”

The *Gloucester Chronicle*, on the same topic, publishes the subjoined details:—

“Mr C. J. Monk, M.P., proposed, Mr W. P. Price seconded, and it was carried unanimously: ‘That before separating, the Stewards of the Gloucester Festival, 1874, desire to express their regret at the general currency of a rumour to the effect that the discontinuance of the Three Choirs on its present footing has been seriously discussed by the authorities of the three Cathedrals, and to place on record their deliberate opinion that such a step would be fatal to the efficiency of the Charity, that it would discourage the successful cultivation of sacred music, so much promoted by these annual Festivals, and would deprive the local public of their only opportunity of hearing oratorios as interpreted by the highest artistic talent of the day.’ Mr Price proposed, and Mr Gambier Parry seconded this resolution, which was also carried—‘That a copy of the foregoing be sent to the Deans and Chapters of the three Cathedrals, and also to Mr Whitmore Isaac, that he might communicate the same to a meeting of the Worcester Stewards, to be held to-morrow; and also that a copy be sent by the secretary to the Secretaries of the Worcester and Hereford Stewards. Mr Gambier Parry proposed, and Canon Lysons seconded, this resolution, which was also carried, ‘That, considering that this Festival has been the first occasion on which the Secretary has performed his duties, the Stewards desire to record their high estimation of the great diligence and ability shown by their Secretary in the fulfilment of his office, and, consequently the successful issue of his exertions.’”

So at present the future of the Three Choir Festivals would seem to be more or less dependent on the view taken of the matter by the people of Worcester, who, it must be borne in mind, not long since subscribed liberally towards the restoration of their own Cathedral, under the implied condition that the Festivals should be maintained in their integrity. The opinion of outsiders, whichever the cause they advocate, can be of slight influence compared with the opinion of those directly interested, and with this we quit the subject. The annexed *résumé*

(from the *Gloucester Journal*) of the attendances and collections at each of the Festival performances comprises all the information desirable:—

"Tuesday morning, 739; evening, 1,196; Wednesday morning, 1,629; evening concert, 428; Thursday morning, 1,169; evening concert, 755; Friday morning, 2,276. Thus the total number attending the Festival has been 8,192. The collections each day were as follows, the amounts contributed at the usual daily services being included:—

Tuesday—Morning service	...	...	£65	10	8
" Morning performance	...	...	140	14	3½
" Evening service	...	...	3	3	0
" Evening performance	...	...	34	3	4
Total	...	...	244	11	3½
Wednesday	...	...	103	19	11½
Thursday	...	...	100	5	10
Friday	...	...	154	11	3
" Evening services (about)	...	...	41	0	0
Total	...	...	£644	8	4

The daily collections at Gloucester in 1871 amounted to £602 17s. 4d., but the contributions of Stewards afterwards sent in made the highest total ever reached at Gloucester, £1,362. This year the Stewards will, as usual, subscribe £5 each, making £575, and, if the subscriptions from other sources are an average, the amount will about equal that of 1871. It is not yet known whether the receipts for tickets will cover the expenses of the Festival."

Thus, at all events, if this is to be absolutely the last meeting held in Gloucester—despite the almost universal opinion in favour of its continuance, held both by clergy and laity at Hereford—it will be one to be remembered as honourable to Dr Wesley, the conductor, and all who worked under his control. We cannot close this report without a word dedicated to the memory of the late Mr James Henry Brown, who so long held the post of honorary secretary to the satisfaction not only of those for whom he worked so zealously, but of those visitors who, like ourselves, cannot forget his invariable courtesy and kindness. His successor is Mr F. W. Waller, to whom Mr Gambier Parry paid the compliment already cited.

\*A word as to the management of the police. The streets have been well kept. Mr Griffin, deputy chief constable, deserves credit for the order and regularity he has preserved. By the judicious disposal of the police at the railway station, at the Cathedral, Shire Hall, and in the city, the utmost order has prevailed, and not a single robbery has occurred.—Ed. M. W.

#### FESTIVAL SERMON.

Preached in Gloucester Cathedral on Friday evening, September 11th, by the Rev. Dr Barry, Canon of Worcester Cathedral, Principal of King's College—"Having every one of them harps, and golden vials full of odours, which are the prayers of Saints. And they sung a new song."—REVELATION v. 8, 9.

Music is the aid and vehicle of worship. This it is which is set forth in the text, representing many other passages which recur at once to the memory from the wonderful book of the Apocalypse. This it is which is obviously suggested to our thoughts by our special service to-night. There are some aspects of controversy gathering round this ancient Festival, which in due time and place must be faced. On these it would ill become me—a stranger in this Cathedral, preaching only by the express request of those in whom is vested the responsibility of its celebration here—to touch. But the institution of this service of to-night, superseding a gathering of secular gaiety, and closing the Festival with the same worship with which it began, seems to invite the preacher to deal with that which undoubtedly was the original purpose of these Festivals, and by their accordance or discordance with which they must ultimately be judged. The true nature of worship, and the function of music in ministering to worship—these are old, familiar subjects. But yet at times I have thought that our very familiarity with them is apt to dim the clearness of our conceptions of what they really are. Besides this, it is certainly true that our own times are times growing very rapidly in various developments of the idea of worship and in the cultivation of all kinds of music which can be pressed into the services of the sanctuary. It may not be out of place, even after a short three-years' interval, to seize such an opportunity of going back upon what has been often dwelt upon before, and to ask ourselves whether the lapse of time has thrown any new light upon what in itself is old. It may be especially timely so to do if it is likely that any changes should be about to pass over the form of celebration

into which this ancient Festival has gradually come. Pardon me, if in so doing I seem to thrust into a secondary place the call of the charity of which I am to be the mouth-piece to-night. Far be it from me to slight for one moment the dignity which attaches to any work of charity, especially when from the beginning its offerings have formed an integral part of the highest worship of the Christian Church. Far be it from me to hide from you the increasing urgency of the claims which this particular charity has upon you in days which both absolutely and comparatively are diminishing the means of the clergy and their power to provide for those whom they leave behind. But I would remind you that the object of charitable contributions has no right to hold other than a secondary place. The meetings of the Three Choirs were not devised as a machinery for gathering such contributions. If they are so looked upon, it would be difficult to repel on their behalf the charge of cumbrousness and extravagance. I should be loath to defend a machinery, the cost of which is, if I mistake not, nearly four times the sum which it gathers in for the widow and the orphan. I should be still more loath to think so meanly of the liberality of these wealthy dioceses as to suppose that only by such machinery could the moderate sum which is every year devoted to our charity be drawn from them. But the fact is—and it should be carefully considered when the true nature and object of our Festivals are scrutinized—that the charitable contributions were but an after-thought—an appropriate and beneficent after-thought, but an after-thought still. The meetings of the choirs were organized simply for the purpose of celebrating and stimulating the choral music; and this purpose was distinctly subordinated to the still higher idea of increasing the grandeur and solemnity of the worship of God in our Cathedrals. In the days when music, at least in any but its simplest forms, was at best only tolerated in our Church of England, and allowed to linger in our Cathedrals as a remnant of antiquity as obsolete as their own Gothic architecture was ignorantly thought to be, who can estimate the debt of gratitude due to those early gatherings for the furtherance of the high objects for which they were founded 150 years ago. In days like our own, when musical enthusiasm is awakening on every side, and when, as usual, it has its excesses and vagaries, and is tempted to gratify passion for effect at any cost, who can doubt that these Festivals may still do a great work—not now in stimulating, but in guiding and ennobling the love and use of music in the worship of God. The rev. gentleman then dwelt at some length on the nature of true worship, which he defined as "the act of conscious and direct communion of the soul with God." He continued: There is an action of the soul of which our nature is capable, that is emotion, passion, or enthusiasm; giving warmth where the spirit gives light, and giving energy where the spirit gives guidance. Both have their functions in worship. Besides these there is a power of which we know not to which it belongs, because it seems to link the spirit and the soul, and thought, and emotion together, and to make them one. That power is what we call the power of imagination, and to that power it pleases God to speak by the intensity and breadth of beauty in the nature of man, and in the word of His revelation. This power of imagination has its place in worship, not exactly to lead it to light, or to stimulate it to warmth, but rather to give it unity, to fuse light and warmth together, as in some rich sunset glow. By thought we contemplate the awful reality of God's presence, by emotions of mingled fear and love we recognize His goodness and our sins, and it is imagination which bows down in adoration before His glory. It is then that we worship in what the Psalmist calls the beauty of holiness. Worship is marred and broken in unity, alternating between the coldness of pure thought and the wildness of mere passion, if this intermediate power be wanting. It is this power which music so emphatically lays hold of. It is through it that music has that place which has always been given it in the worship of every age and of every people on earth, and which, as every page of the Apocalypse tells us, in what I dare not call mere metaphorical language, it shall claim still more fully in heaven. Music is the poetry of the people. It lays hold of the whole nature of many who must always feel more than they think, and to whom, what we properly term poetry, is a sealed book. You should know its manifold powers, for you have listened to it this week in all its various forms. You have heard the lower type of descriptive poetry which tells the tale of Creation; the marvellous beauty of the *Hymn of Praise*, bright in its thanksgiving, yet with an under-current of sadness such as suits the nature and life of humanity as it is in this world; the dramatic power which makes the struggle of good and evil, of Baal and the Lord Jehovah, live to you again in the grand story of *Elijah*, or which in less vivid but more pathetic strains shows you that struggle sinking into full rest before the throne of Judgment; the supreme beauty of the immortal music, now dramatic in its vivid representations, now lyric in its profound expression of feeling, but raised in both aspects into the higher sphere of an almost direct act of adoration and worship, in which the very form of our Messiah is presented to the eyes of our imagination, and the very words of Holy Scripture are coloured, so to speak, with a richness of meaning which to our

duller eyesight they might themselves have failed to show. Who can estimate the power of such music through the imagination to engrave truth upon the mind, and to cause it to sink into the heart. Suffer me to remind you that there is room in acts of worship, as for the simple music in which all voices actively join, each making it its own, so also for the higher and subtler music under the guidance of which we hold ourselves half-passively, and follow it in a quiet sympathy, with attention rather than with the enthusiasm of the active union of voices. It concerns the spirit and energy of humanity that our individual soul should act, think, and feel for itself, but it concerns equally the unity and collective progress of humanity that each individual should be taught by society. If God at this moment has put any thoughts into your hearts, are they the less your thoughts, because they have been suggested by word of mine? So also it is in the music of our worship. Men talk of congregational music as if it alone should be heard in the church. We accept the maxim, but ask, is not that music also congregational to which all the congregation listen in hushed and solemn silence, led on by it, half-unconsciously, through deep thought and intense emotion? It is well that our Cathedral service, while retaining its more subtle and scientific music, should have found room for the simple chant or hymn in which all voices join. And it is well that our parish churches should keep mainly to the simpler music for the voices of the people, and in measure introduce the anthem of the higher type, in which the choir alone should be heard, and the ears only of the people join. There is room for both. Never may the day come when either shall absorb or drive out the other. It was for the cultivation especially of the higher music that these Festivals were founded, now 150 years ago, long before the birth of most of the great masters of the art to whom you have listened in days just passed. For at least thirty years this object was exclusively pursued. No music was heard in the Cathedral but the music of the church service. It was nearly thirty years more before any oratorio, except the *Messiah*, ever established itself there. Not till a few years ago was the opening service deposed from its original place of dignity, and for the sake of an additional oratorio banished to an early and comparatively scanty congregation in the morning. This year we see thankfully some progress made towards the restoration to its right place of absolute supremacy, to which all else should be emphatically subordinated. May I, without trenching on forbidden ground, hope that this step is but the beginning, and that each year more may be done to restore the celebration of God's service to yet fuller grandeur, and richer beauty, and to encourage each year some new contribution from those who can well give it to the treasures of the church music of the past, dedicated already to the sacred use of that service. The rev. gentleman then pointed out that oratorios in the first instance were most distinctly intended to be adjuncts to, and preparation for worship. Subsequently he continued: If there be anything which goes against that spirit this must be swept away, or it never can have the right or power to keep its footing here in a place which is for God's worship only. The rev. Canon concluded with an eloquent appeal on behalf of the widow and orphans' charity.

As a practical comment on the tendency of the sermon, Dr Wesley played the "Dead March in Saul."

A collection was made and realized above £41.

### CRICKET MATCH.

BOOSEY & Co. v. CRAMER & Co.

This, the return match between the above elevens, was played at Lord's, on Saturday, Sept. 5, and resulted in another easy victory for Boosey & Co. by 73 runs.

#### CRAMER & Co.

Hardy, b Griffiths .....	0	Rowe, b Springhall .....	3
Darville, b C. T. Boosey .....	6	Scrutton, b A. Boosey .....	1
J. Wood, c Griffiths, b C. T. Boosey .....	0	Stevens, st C. T. Boosey, b Springhall .....	5
Mills, b Springhall .....	7	Bushell, not out .....	0
Hayes, b C. T. Boosey .....	0	Extras .....	6
Wood, b C. T. Boosey .....	3		
Dowling, b C. T. Boosey .....	5	Total .....	36

#### BOOSEY & Co.

A. Boosey, b Hayes .....	1	Nichol, b Hayes .....	19
Lewis, b Hayes .....	2	Samnders, b Hayes .....	0
C. T. Boosey, run out .....	44	Daley, b Darville .....	3
Griffiths, b Darville .....	10	M. Reid, not out .....	1
Gosling, run out .....	11	Extras .....	11
Springhall, b Hayes .....	2		
Crampton, b Darville .....	5	Total .....	109

### IMPORTANT MEETING OF THE STEWARDS.

At four o'clock in the afternoon a special meeting of the Stewards was held in the Chapter House, when the following attended:—Sir W. V. Guise, Bart., Mr C. J. Monk, M.P., Maj. Holt, Mr W. P. Price, Mr W. E. Price, M.P., Mr W. C. Lucy, Mr T. Marling, Mr T. W. Wynniatt, Mr R. F. Onslow, Mr B. St John Ackers, Mr Davis, Mr C. F. Innell, Mr W. Nickes, Mr W. Crawshaw, Mr T. Gambier Parry, Mr Gordon Canning, Mr G. E. Lloyd Baker, Mr Hattil Foll, Mr Thomas Marling, Mr J. G. Clarke, Mr L. J. G. Clarke, J. Watte, J. F. Sevier, A. Playne, and the Revs Canon Lysons, H. Fowler, J. Burdon, F. T. Bayley, S. Turner, and W. Boyce.

On the motion of Mr Monk, Sir W. V. Guise was voted to the chair, and, remarking that it was a special meeting for a special purpose, asked if any gentleman had a resolution to propose.

Mr Monk then said: Certain disquieting rumours with regard to the discontinuance of the Festivals of the Three Choirs, arising from what I know not, and spread by whom I care not, having appeared in the public press, I am anxious to call the attention of my brother stewards to the fact; and more especially am I anxious to do so now before we separate. As we have seen announced in our local papers only last week, there has been a meeting of certain Cathedral dignitaries of the three cities of Gloucester, Worcester, and Hereford, in reference to the continuance of these Festivals on their present scale. I have, in concert with some of my friends, sketched a resolution which I will venture to submit to the meeting, and which I hope, in its general aspect, will meet with your approval, though it is susceptible of amendment if you think proper. I think my best plan is to read the resolution which I have drawn, to the meeting, and then comment upon it. I propose to move "That, before separating, the Stewards of the Gloucester Festival of 1874 desire to express their regret at the general currency of a rumour, to the effect that the discontinuance of the meeting of the Three Choirs on its present footing has been seriously discussed by the authorities of the three Cathedrals, and to place on record their deliberate opinion that such a step would be fatal to the efficiency of the charity, that it would discourage the successful cultivation of sacred music so much promoted by these annual Festivals, and would deprive the local public of their only opportunity of hearing oratorios, as interpreted by the highest artistic talent of the day." I hope and believe that this is a resolution which will meet with the unanimous approval of all. I will not anticipate any objections which may be made to the Festivals on their present footing, because it would seem like standing up a giant in order to knock him down. The only objection I have ever heard raised against oratorios being performed in a Cathedral is that it is considered by some as desecration of a sacred building. I need hardly say that I have no fellow feeling with those who raise that objection. They seem to say it is diverting a sacred building from its first use, but if that be so it is only diverting it to its second use—the first being for the purpose of prayer, and the second being for the purpose of praise. I must say that I think—and I don't wish to go further into the matter—that by means of oratorios the soul is raised quite as much as merely by prayer. I should like just to make one remark with regard to what took place 25 years ago to my own knowledge. An excellent clergyman wrote to the then Bishop, expressing a hope that he would lend his influence to put a stop to the performance of oratorios in the Cathedral, on the ground that it was desecrating a sacred building. The Bishop replied to the clergyman that the first step he ought to take would be to point out to him some other unobjectionable way by which the sum of £1200 or £1400 would be raised annually for the relief of widows and orphans of the poorer clergy in the three dioceses, and when he was prepared to do that, then he would be in a position to urge that the music-meetings should be put an end to; but until he was prepared to take that step, he, as Bishop, was prepared to give all the support he could to the Festivals, to which he personally saw no objection. This, I think is the 151st meeting of the Three Choirs. No doubt they were originally merely meetings of the choirs themselves, but by degrees they have risen to their present importance; and now I think that we, as Stewards, ought to express our strong opinion that it is desirable that they should be maintained on their present footing on future occasions.

Mr Gambier Parry asked if it was intended to present a copy of the resolution to the three Deans? He thought a formal address to them, signed by such of the stewards as were present at the meeting, must have great weight.

Mr Monk: I think that matter should form a subsequent resolution; still, I should be happy to fall in with it.

Mr Ackers: Before anyone seconds the resolution, may I ask if any resolution has been received on the subject? I have been told that one has been received from the Dean.



The Chairman and the Rev. Hugh Fowler said they had not heard of one.

Mr W. P. Price seconded the resolution, and said he had heard from a Worcester gentleman connected with the Festivals that there was to be a meeting in Worcester on Saturday (12th inst.) in reference to this subject. If so, he thought it was very desirable that a communication should be sent to that meeting to show the opinion which the Gloucester stewards had expressed on the matter. He begged to second the resolution, with every word of which he entirely agreed.

A Steward said he had heard that the meeting was for the purpose of protesting against the discontinuance of the Festivals.

Mr Gambier Parry: There is really no secret about a meeting having been held with reference to this subject. I happened to be in Hereford the other day, and saw the good Dean, and he told me all about it. The Deans of the three cities, with several Canons, have had a meeting, and the result was this: the Dean of Worcester positively objected to the continuance of the Festivals, and even went so far as to say that he would not allow their continuance in his Cathedral. The Dean of Hereford is very much in favour of the Festivals; the Dean of Gloucester in his kind, forbearing, gentlemanly way, would not express an opinion one way or the other. I can't say how the Bishop of Hereford may feel in regard to the matter, but I believe our Bishop will take the same line as the Dean has taken. The Bishop of Worcester, *per contra*, is against his Dean, and will continue to be a patron if the Festivals are continued.

The Rev. Sidney Turner said Mr Monk had observed that one object in continuing the Festivals was that they were essential for the support of the charity. He could hardly agree with that observation, because if there was anything wrong in performing oratorios in a Cathedral he would not sanction that wrong even if it was done for a good purpose. His own opinion certainly was that the Cathedral could not be used for a better secondary purpose than for the performance of sacred music, for it certainly tended to promote religious feelings. He should hardly like to support the use of the Cathedral for any charity, but he did not think the resolution pledged them to that.

The Rev. Canon Burdon: A great many people hold the opinion that if these Festivals are done away with, we shall have to look to our music halls and other places for performances of oratorios and music on sacred subjects. Now, I among many hold the opinion that such services as we have had to-day ought to be rendered in no other building than a church or a cathedral. I certainly entered this edifice to-day as to a religious service, and I cannot understand how anybody with a particle of music in his soul, if he has any religion, too, could have done otherwise. Mr Monk, in his admirable address, spoke of prayer being first and praise second; I should be disposed to put praise first, for it is the highest form of worship, and such a service as we have had to-day in such a place ought to inspire us with nothing else. I certainly think it is a scandal and a shame that oratorios and other sacred works should be given in any other than a consecrated building.

The resolution was then carried unanimously.

Mr W. P. Price proposed "That a copy of the foregoing resolution be forwarded to the Dean and Chapter of the three Cathedrals of Gloucester, Worcester, and Hereford, and that a copy be likewise forwarded to Mr Whitmore Isaac (Chairman of the Worcester Festival Committee) that he may communicate the same to the Worcester stewards."

Major Holt seconded the resolution, which was carried unanimously.

Mr Gambier Parry proposed a vote of thanks to the secretary, Mr F. W. Waller, remarking on the ability with which he had discharged his duties, and made a motion to the following effect:—"That considering this Festival has been the first on which the secretary has performed his duties, the stewards desire to record their expression of the feeling they entertain of the great diligence shown by their secretary in the fulfilment of the duties of his office, and of the successful issue of his exertions."

The Rev. Canon Lysons seconded the resolution, and it was carried by acclamation.

One of the Stewards complained of the performance of *The Praise of Jehovah* in a sacred building like the Cathedral—a work which had originally been composed to celebrate the jubilee of a Saxon king, and words of a religious character afterwards set to it. Two or three Stewards expressed their concurrence with the complaint, but nothing further was said, and the proceedings then terminated.

MILAN.—Among the musical celebrities of London who have been lately stopping here may be enumerated Signori Schira, Li Calsi, Bevingnani, Randegger, and Mattei.

## THE SUSPENDED MOUNTAIN.

(From "Another World.")

"The uplifted Mountain Arm, as though raised in anger, threatens you and your little ones with destruction..... Let all hearts unite in prayer, that Heaven may inspire your Toot-manyoso with the means of saving the world from so dire a calamity!"

(Continued from page 607.)

One great torrent runs on for many miles, and, having been swelled by tributaries into an immense gathering of mighty waters, rushes impetuously seaward, to the extreme point of the suspended mountain, whence from its aerial height it falls into the sea beneath, the spray bringing refreshment to the parched atmosphere of the lower and intervening cities, built on the ridges and peaks of the sea-worn heart of the mountain. This torrent, called the Great Cataract, forms a feature of great grandeur and beauty.

On the suspended mountain itself is built a city larger than your largest capitals, called the Upper City of *Montal-lupah*. The Lower City, nearer the sea-level, is distant vertically about three miles from the nearest under part of the projecting mountain-arm above. The cities swarm with human beings, whilst the wealth of the districts is incalculable.

Before my time many of the under parts of the suspended mountain had broken from the parent mountain arm, burying cities and their inhabitants under the masses of rock. In the then state of science these catastrophes could scarcely have been prevented, but at that time the inhabitants of *Montal-lupah* rarely thought of preventing accidents till after they had occurred!

Although in my reign the suspended mountain did not threaten immediate danger, I saw that unless means could be devised to support it, like catastrophes would at some time recur, and perhaps the whole mountain arm would give way, hurling the upper cities to destruction, and crushing the nether cities under its falling masses. The terrible consequences that would ensue were more appalling even in their remoteness than the most vivid imagination dared realize. Acting therefore on the principle governing my polity—that of preventing evils—I determined to use the immense mechanical and electrical powers with which the marvellous progress of science had supplied me, to construct a work strong and durable enough to support the suspended mountain. I assembled from all parts the mighty men of our world, men of truth and wisdom, fathers of science and knowledge, chiefs in all the principal departments; for it was provided by one of my laws that before any great work was undertaken these men should be consulted, and that, so far as was in accordance with the chief intent, the work should be carried on in harmony with the requisitions of the principal sciences.

After much thought, deliberation, and study, a stupendous work was undertaken; a work so great in the parent thought, and so wondrous in the execution, that it is looked upon by the people as the wonder of our world. With your limited mechanical appliances, and backwardness of electrical science, you will perhaps have difficulty in realizing the practicability of such a construction.

Hermes (Communicator).

ROME.—Professor Enrico Monachesi has been named Secretary of the Royal Academy of Saint Cecilia.

MUNICH.—After not having been performed at the Royal Operahouse for a very considerable number of years, Gluck's *Iphigenia in Tauris* was revived with great magnificence on the King's birthday, when, as a rule, one of Herr R. Wagner's works has for a long time past figured in the bills. The part of Iphigenia was sustained by Mad. Vogl; that of Pylades, by Herr Vogl, who carried off the chief honours of the evening. Herr Vogl has been appointed a "Royal Chamber-Singer."

## BIRTH.

On Wednesday, Sept. 16th, Madame TITO MATTEI of a daughter.

## DEATHS.

On September 12, at 11, South Street, Greenwich, after a few days' illness, ISABEL, the dearly beloved wife of Henry Killick MORLEY.

On September 12, at Sudbury, WILLIAM AMBROSE, many years organist of St Peter's Church, Sudbury.

On September 15, at 7, Clarendon Square, King's Cross, THOMAS ARNOTT, formerly leader of Psalmody in Regent Square Presbyterian Church, aged 41.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, SEPTEMBER 19, 1874.

## GLOUCESTER MUSICAL FESTIVAL.

(From our Special Correspondent.)

Thursday, September 17.

IN my notice of this Festival last week, I could refer to the performance of Thursday morning only in very brief terms. There is, however, little more essential to say about it, unless stress be laid upon the excellent rendering of Mendelssohn's *Hymn of Praise*, which seemed to inspire, as well it might, everybody concerned. I should have been pleased to see more attention paid to the symphonic movements, those important features in the work being still regarded with the comparative indifference shown to overtures and preludes. The English public, as a whole, are not yet trained to an adequate appreciation of orchestral music. It is too impersonal for them, and presents nothing of the individual interest that goes so far with uneducated listeners, who, before all things, desire somebody to look at, and admire, or criticize, as the case may be. This condition is not supplied when fifty or sixty instrumentalists are scrapping and blowing together on equal terms, guided by a man who shows the audience his back, and hence the apathy with which, as a rule, instrumental music is regarded. Doubtless, a large part of Thursday morning's audience marvelled at the length of Mendelssohn's "introduction," whereas, had they been more discerning, they must have seen, what is often pointed out, that the orchestral movements of the *Lobgesang* are introductory only in the sense of their coming first, and by no means in the sense of an overture. A word is due to the band for an excellent performance, and it should also be observed that the second movement was played so as not to produce the least effect of incongruity between its somewhat light strains and the solemn religious temple in which they were heard. Mendelssohn was right—as usual on points of taste—when he wrote that charming piece. It, too, is a *Lobgesang*, though it may be the "praise" of some such bright and joyous nature as that of the bird which, singing, ever soars, and, soaring, ever sings. The vocal numbers were, equally with the orchestral, capitally executed; the chorus showing perfect acquaintance with their work, and Miss Wynne and Mr Lloyd singing their very best. Miss Griffiths, a *débutante*, had a favourable opportunity in the duet, "I waited for the Lord," of which she made use enough to excite a hope that she will become a valuable auxiliary at oratorio performances. I cannot dismiss the *Lobgesang* without a word respecting the great

"Watchman" scene as interpreted by Mr Lloyd, who never, in my experience at least, so fully asserted his right to occupy a high professional place.

Rossini's *Messe Solennelle* was heard on this occasion, for the first time in Gloucester, and many portions of it seemed to make a deep impression. I scarcely need point out that the most successful numbers were those in which the master employed his own picturesque style; the least so being those which embody his attempts at a severer and, as is generally understood, more ecclesiastical method. For my own part, I regret that Rossini took any heed of the mere fashion in mass writing which demands a fugue on certain words. There is nothing in the passages themselves calling for such an arrangement, and the fashion is neither more nor less than a remnant of the old mode which regarded the composer's skill, and the listener's intellectual gratification, more than just expression. Old Bach knew how to infuse sentiment into a fugue, and he who studies that master's contrapuntal works simply from a scientific point of view loses half their significance, and more than half their genius. But all composers are not Bachs, and it would be well for others to consider whether passages like the "Cum sancto spiritu" are necessarily used as musical puff-balls to be blown about the orchestra according to the laws of contrapuntal play. As regards the strictly Rossinian portions of the *Messe Solennelle*, there were not two opinions among Thursday's audience, spite of the fact that the cold, hard spirit of Protestant Church music, acting upon an unimpressible people, is not the best preparation for the highly-coloured and sensuous strains natural to Catholic rites as understood by an Italian mind. The principal vocalists—Mdlle Tietjens, Mdme Trebelli, Mr Bentham, and Signor Agnesi—were heard at their best throughout the work; and the chorus showed in the most convincing manner how thoroughly they had studied their share of the music. In fine, the performance of the *Messe Solennelle*, like that of the *Lobgesang*, proved creditable to the Festival and its conductor, Dr Wesley.

The second evening concert in the Shire Hall was much more fully attended than its predecessor, nearly 800 persons crowding into the not very spacious "auditorium." A more excellent and, at the same time, attractive programme could not have been provided. It satisfied the conflicting claims of popular and classical tastes to admiration, and must have very nearly achieved the admittedly impossible task of pleasing everybody. The music to *A Midsummer Night's Dream* opened the proceedings, solos by Miss Wynne and Miss Griffiths; after which came, *inter alia*, a selection from *Oberon*, including all the best known and most favourite members in that fairy opera. I need not dwell upon the performance, either of this music or of the miscellaneous selections; but special notice may be taken of M. Sainton's violin solo. The popular French artist, whom everybody loves to regard as more than half an Englishman, and altogether a "good fellow," was received with immense applause, in response to which he played with skill and taste of the highest order, asserting his right to be looked upon as a consummate soloist not less conclusively than all the week he had proved himself the best of *chefs d'attaque*. M. Sainton was recalled at the close of his task amid renewed enthusiasm. The concert ended with "Rule Britannia" and "God save the Queen," the solos being delivered by Mdlle Tietjens with such fervour and effect that, should England fall again into desperate straits, as in the days of Mdme Catalani, the great German artist might well be deputed, like her predecessor, to fan the fires of patriotism.



Friday, September 18.

The *Messiah* was performed this morning to a crowded audience. I shall not insult the reader's imagination by saying anything more about it.

Gloucester is becoming very good and pious, though the county stands among the four which gives most work to criminal courts, and this year the Festival Ball has been done away with in favour of the Festival Sermon. Though the change concerns me not a bit, I cannot refrain from wondering why it has come about. People whose judgment is not warped by excessive religious sentiment have often gravely shaken their heads at the Ball. Why? Is dancing sinful *per se*? Not even Mr Spurgeon declares it so, though he entertains peculiar views as to partners. But a chorus arises on all hands protesting that to dance in the evening, after hearing the *Messiah* in the morning, is "improper." At what time is it proper, then? Has anybody, armed with a gauge of propriety, investigated the subject, and ascertained exactly how many minutes after the "Amen" chorus one may, without sin, stand up for a quadrille? But I shall be told that these things are decided by the universal conscience, and do not bear rigid enquiry. *Bien*. I know there is a religious Circumlocution Office, where the investigator is looked upon by all spiritual Tite Barnacles as a "fellow who wants to know, you know!" However, the Ball is as dead as the dodo, and the "light fantastic toe" now reposes, with the foot to which it belongs, on cathedral hassocks. The Friday evening service was attended by a very large congregation, who, let me say in passing, contributed a very small amount to the charity. As regards the musical service, I am bound to write severe things. The members of the Three Choirs, clad in surplices, made a great show on the lower benches of the orchestra; but their singing was almost beneath criticism, lacking, as it did, the very elements of such merit as alone could satisfy reasonable expectations. This may be no fault of the singers, who, probably, had not rehearsed their work, but it must have given alarm to the sanguine folk now arguing for a "reformed Festival," consisting of religious services. Enough, however, on this point, that I may hasten to the sermon, not to criticise it in detail, because the gist of the discourse appears in this number of the *Musical World*, and can be read by all, but simply to express my surprise at the blunders connected therewith. Blunder number one lay in asking Canon Barry to be the preacher. I should very much like to know how that was managed; whether the stewards did it, or whether it was a clerical manoeuvre to introduce an enemy into the camp in the guise of a friend. Surely the stewards, with their hearty admiration of the Festival as now carried on, did not invite to the pulpit a man whose opinions were known to be in direct opposition! If, therefore, the choice of Canon Barry was the choice of the clergy, it must be characterized in severe terms, the exact wording of which I leave my readers to decide for themselves. Blunder number two lay in Canon Barry accepting the position offered him under such peculiar circumstances. But this is Canon Barry's business; and I, for one, cannot pretend to measure the elasticity of a clerical conscience. People have been talking about Balaam lately, but, when that prophet accepted the invitation of the King to curse Israel, he saddled his illustrious ass, honestly bent upon doing it. Let us be just to his memory. Blunder number three lay in the preacher protesting he was not going to attack the Festival, and then trying to prove that it ought to be made quite another thing. It has often struck me that clergymen have no very high opinion of the lay

intellect, else such a lot of illogical rubbish would not be shot over our pulpits; but if Canon Barry imagined that the congregation would be blind to his "little game," he made an egregious mistake. The whole thing was as plain as the sun at noonday.

"'Twas all very well to dissemble your love,  
But why did you kick me down stairs?"

Ah! Canon Barry, Canon Barry, you are inexpert at such performances with all your eloquence and ability. I congratulate you on the fact, and I also congratulate the Festival, which you helped rather than hindered.

## A FAREWELL.

Yorkshire Coast, Sept. 14.

MY DEAR PETERS,—A good man and a fine artist should not pass away without a word or two to his memory, even though no better pen is at hand to give it than that of an obscure country baronet like myself. I speak of Herr Carl Papé, first clarinet in the Crystal Palace Orchestra, who was emphatically a good man, a sound musician, and one of the finest orchestral players to be found anywhere. He followed his friend Crozier a week ago. We shall never hear him again, and, whoever his successor may be, I am sorry to say that, for me, a distinct part of the charm of the Crystal Palace music has gone with him.

There are some things which I shall always associate with him alone, if I live a hundred years, and hear all the finest clarinets in the world. First, a passage in the *scherzo* of the Reformation symphony, where he had a high A to hold, descending through A flat, G, F, &c. down to B flat, and gradually diminishing from *forte* to *pianissimo espressivo*. No one who has not heard it can have an idea of the delicate perfection of gradation with which he breathed it out; and he had a way of throwing up his head while he played it, and looking happiness itself, which to me was as much music as the sound. That was one. Another was a passage in which I fear that my Peters will hardly agree with me, and yet I don't know. I mean that most characteristic utterance which acts as second subject in an overture for which I have a great affection—the *Braut von Messina* of Schumann—where the clarinet tells out its tale of dignified sorrow, first alone and then in dialogue with the bassoon (the excellent Wotton), the strings accompanying. It has neither rhythm nor melody, so to speak, and yet it goes to one's heart—at least it always did to mine when he played it. Schumann has marked it *sehr ausdrucksvoll*, and Papé played it with all the expression that Schumann could have desired, and with a dignity and breadth of line that the Venus of Milo might have envied. You remember it, dear Peters, I know, and I am sure you love the glance it gives into the heart of the heaven-aspiring Robert. I always called it the apotheosis of the clarinet—am I wrong?

But these were both surpassed by the third I am going to name—and there I know I have you with me to the full. What can I mean, my friend, but the second subject in the *Andante* of our darling Schubert's B minor symphony, that fragment that not even he was man enough to finish? Tender and wild as the whole *andante* is, this melody is the wildest and tenderest part of it, steeped in tears and the passion of unsatisfied longing (you remember the broken accompaniment and the enharmonic change in the middle of the passage). And here, again, Papé played with a delicacy and depth of feeling that I should in vain try to describe; I can feel it, and that's enough, and I can never forget it, however long my memory may last.

That is how I remember him. I have heard Mr Manns say that when he first knew him—about 1849, when they were a couple of young soldiers, Manns conducting the band at Kroll's

Garden, Berlin, and Papé his first clarinet—his execution was wonderful; he could play anything ever written for his instrument, not only the classic concertos, but the bravura pieces of Bürmann and other clarinet-Paganinis. No doubt: but I never heard him in that *genre*, and if I had, should probably have forgotten it. What remains with me, and will remain, is his delicious *legato*, his thorough evenness of tone throughout his instrument, the wonderful poetry of the man, and the exact way in which he seized the very sentiment of the composer, and made his pipe sing as if with an articulate voice.

What he was in the orchestra he was outside of it—the same quiet *German* outside, the same genuine, good, and simple nature distinguished him everywhere. With him it was always perfect finish rather than imperfect brilliancy. I had the good fortune to know him a little, and I never quitted an interview with him without saying to myself, "What a wonderfully good man that is!"

I believe he came from Merseburg, in Saxony. He played his first notes at the Crystal Palace in 1856. No man died more completely at his post. He had literally exhausted his lungs, day by day and concert by concert, till there were none left, and then he departed. I wish I could say that he had left his survivors well off. But they will have to depend on the bounty of those who esteemed and admired their father, and I feel sure they will not want.

Disley Peters, Esq.

FLAMBOROUGH HEAD, Bart.

## TWO ROSES.

(To the Editor of the "Musical World.")

DEAR SIR,—Messrs James and Thorne, imagining either that the old comedy mania had run its course, or wishing to give the author who supplied their first success, a friendly turn, have reproduced Mr Albery's *chef d'œuvre*.

More than half the audience assembled at the Vaudeville theatre on Saturday evening probably came there with the idea that to see the *Two Roses* without Irving and Honey would be about as curious an exhibition as *Hamlet* with the part of Hamlet expunged, whilst all were agreed that to Messrs Farren and James a most difficult and apparently thankless task had been allotted. Imitation with artists of such standing was of course out of the question, yet the ability to give entirely new interpretations of the parts so as firmly to establish a new Digby Grant and our Mr Jenkins in public favour was as unexpected by but a few as it was appreciated by the many. In no possible particular can the present Digby Grant and Jenkins remind us of the former ones. The portrait Mr Farren presents us with is painted in broader colours than that of Mr Irving, showing us more of the unruffled Pecksniffian humbug, than of the petulant and palpable cheat. With good taste Mr Farren excises the formerly ever-recurring gag, "You annoy me very much," Mr James, whilst retaining the oily sleekness of Mr Honey, refines the character, without in the smallest degree detracting from the humour. These two parts are acted in the very best spirit of high-class comedy.

Mr Charles Warner, if he lacks somewhat the elegance of Mr Montague, acts with earnestness, and, at times, with true pathos. Mr Righton, as the lawyer, Mr Furnivall, indulges in a wonderful make-up, and scored perhaps the heartiest laughs of the evening. The Mrs Jenkins of Miss Larkin makes one wish it had been possible for the author to have re-written this one part, which, in comparison with Miss Larkins' talents, is by far too small. The two Roses, Miss Roselle and Miss Bishop, bloom with quite as much grace and beauty as their predecessors. The girlishness which became Miss Amy Fawsitt so well is less apparent in Miss Roselle, who imbues the character with a more sober and delicate tenderness even more effective. Miss Bishop so thoroughly seems to enter into the spirit of love-making, with which the whole comedy plenteously is besprinkled, that it becomes evident to the unspooniest of observers that the young lady must have gone in for an extensive and recent study of the art from nature. Mr Thorne resumes the character of the blind Caleb Decie with the same success as before. It is thus seen that in each part there is an artist no less talented than those who aided Mr Albery in making his first and principal success. PUFF.

## MADAME NILSSON AT NORWICH.

(From the "Daily Telegraph.")

Norwich, Tuesday night.

Madame Christine Nilsson is in Norwich, on an errand as merciful as it is musical. The circumstances of her visit are worth narrating, and may be told. One of the many acts of beneficence associated with the name of Jenny Lind is the establishment in Norwich of an infirmary for poor sick children which now bears her name. The institution has existed since 1853, and the good work it is at present doing may be estimated from the fact that during the year 1873 no less than 550 patients were treated within its walls, of whom 202 were discharged cured and 75 relieved. At no time, however, has the infirmary been in the flourishing condition with regard to funds which its peculiar mission deserves and ought to command. For this reason, when Madame (then Mdle) Nilsson was on a professional visit to Norwich six years ago, the claims of the "House of Mercy," established by the first Swedish Nightingale, were laid before her successor by Mr C. S. Gilman, a local philanthropist, and that with the success which, under such circumstances, might have been anticipated. Jenny Lind's fair and gifted countrywoman promised that at some future time she would revisit Norwich on behalf of the Children's Infirmary; and though the intervening six years have brought great changes to her position, and many claims to her notice, she has kept her word, enabling Mr Gilman, with whom is associated Mr W. Howlett, to announce a series of two concerts in St Andrew's Hall, under the special patronage of the Prince and Princess of Wales, the Duke of Connaught, the Sheriff and Mayor of Norwich, and an imposing array of county notables. As Madame Nilsson was announced to be assisted by such artistes as Madame Patey, Mdle Castellon (violin), Mr E. Lloyd, Signor Foli, Mr Lazarus, and Mr T. Harper, with Sir Julius Benedict as conductor, it may be imagined that the concerts have been the talk of Norwich for a long time past, even the accident at Thorpe, with all its horrors, scarcely diverting attention from them. This evening, when the doors of St Andrew's Hall were thrown open, the neighbouring streets presented the appearance familiar to *habités* of the triennial festivals. There were the same far-extending lines of carriages, the same hurrying groups on foot, and the same loungers on the pavement seeing all that was visible for nothing; but I doubt if, except on very rare occasions, the old Benedictine church which Norwich uses as a town hall ever presented such a brilliant spectacle as when the vast audience had filled it to the doors. It seemed as though the eastern counties had deputed their *élite* to honour the occasion, while the crowd was not less exceptional in its elements than in its aspect. The Mayor and Sheriff were present, wearing the badges of their office, and escorting the lady artists to and from the platform, in front of which were ranged representatives of all the distinguished families associated with the city and county. Briefly, nothing was wanting that the public could supply in order to show how much Madame Nilsson's charitable action had excited general sympathy and support. The programme consisted of a miscellaneous selection, the concerted numbers of which were sustained by the Gate House Choir, a body of well-trained voices, whose existence, if I am rightly informed, is due to the initiative of Sir Julius Benedict. This choir, which bears the name of a very old Norwich musical society, sang a number of part songs with such skill as to make very evident the fact that the East Anglian capital need not despair of keeping up a good chorus for its triennial festivals. Good expression, fine quality of voice and commendable precision were conspicuous in all they did; but, as may be imagined, the chief interest of the concert lay in the solos, of which Mdme Nilsson contributed three, besides joining in a duet with Mdme Patey. Her reception was of the most enthusiastic nature, the vast audience applauding as though sympathy and admiration exceeded their desire to hear the *prima donna* sing. Madame Nilsson gave first, and with a careful expression too well known for description, the lovely air from *Theodora*, "Angels ever bright and fair," following this up with "Let the bright seraphim," to the specially brilliant trumpet *obbligato* of Mr T. Harper, and some of the pathetic and lovely melodies of her native land. In all this there was nothing new, but the audience

listened and applauded as though each song was a fresh revelation, summoning the fair Swede back to the platform time after time, with a vehemence which would have boded ill for her convenience had not an arrangement been made to deny encores. Madame Nilsson, who never sang with greater spirit or in better voice, must be hard to please, indeed, if the reception she met with from the grateful Norwich people did not furnish an ample reward for all her sacrifice of time and trouble. The other artists had scarcely less reason to be satisfied. Madame Patey's beautiful voice and grand style appeared to marked advantage in "Caro mio ben," Sullivan's "Sleeping Love," and Wallace's "Sweet and low," recalls following each effort; but perhaps the gem of the evening was the execution, by our English contralto and the Swedish soprano, of Mendelssohn's duet, "I would that my love." Such exquisite music sung to perfection by such artists could not fail to make a profound impression. Mr Lloyd, who is a favourite wherever he goes, was heard to advantage in Weber's "When the orb" (*Euryanthe*) and F. Clay's pretty song, "The shades of evening;" while the sonorous voice and impressive delivery of Signor Foli lost nothing in such music as his air from *La Juive* and Pinuti's song, "The Raft." There were two instrumental solos—one played by Mr Lazarus, with all the charm which makes him *facile princeps* upon his instrument, being Pauer's fantasia upon themes from *Faust*; the other, entrusted to Mdle Castellan—a violin solo on favourite Italian airs. Sir Julius Benedict conducted the choral music, and accompanied on the pianoforte with the skill which has for more than a generation made his name a household word. The second concert takes place to-morrow night, previous to which Madame Nilsson, who is the guest of the Mayor, will visit the Jenny Lind Infirmary and receive an address.

#### Wednesday Night.

An interesting ceremony took place to-day at the Jenny Lind Infirmary for poor sick children, but before describing it I must say a word about the place itself. The Infirmary, as I pointed out last night, was founded in a great measure through the benevolent exertions of the illustrious artist whose name it bears, and is the second of its kind in the kingdom, coming next after that in Great Ormond Street, London. Norwich possesses plenty of roomy mansions adapted for hospital purposes, and in one of these, well provided with sufficiently spacious grounds and shady trees, the charity has located itself. I have gone over the place, and can speak from actual observation of the good it is doing, and also of the homelike comfort and well-nigh maternal care enjoyed by the poor little patients. There may be in this world of trouble a more pathetic sight than that of afflicted children; but I for one know nothing of it—neither is it easy to imagine such a thing. The sternest heart must melt as case after case—some unfortunately hopeless of cure—comes under notice, sympathy being all the more excited by the manner in which, thanks to the elasticity of youth, pain and suffering are borne. Everything is done here for the little ones that thoughtful kindness can suggest. Toys and picture books abound, and during my visit not even the presence of strangers could long distract the young patients' attention from their cherished playthings. I am happy to say, for the credit of the Norwich people, that the income of the infirmary somewhat more than equals its expenditure—a fact not to be wondered at seeing how strongly the claims of "poor sick children" appeal to every heart. Nevertheless, there is just now need of special help for a special purpose. The freehold of the building and grounds can be had for some £1,200, to raise which sum is the object of the Nilsson concerts. Already something has been done, the receipts for tickets last night amounting to £442 13s. 6d., to which must be added £160 12s. sent as donations. But, after making liberal allowance for the takings of to-night, a balance will remain, which it is hoped those who sympathize with little children will speedily provide, and thus put a singularly deserving charity in a position to make itself more than ever useful. At noon to-day the infirmary was the scene of a gathering of those most interested in its welfare, among the ladies and gentlemen present being Mdme Nilsson-Rouzaud, and M. Rouzaud, the Mayor of Norwich (S. G. Buxton, Esq.) and Mrs Buxton, the Sheriff of Norwich, (R. Chamberlin, Esq.), Dr Buck, Dr Bunnett, Mr C. S. Gilman, Mr Howlett, Dr Bateman, and Sir Julius Benedict. After

inspecting the wards, &c., an adjournment was made to the medical officers' room, where an address was read to Madame Nilsson by the Mayor, couched in the following terms:—

"At a meeting of the Council of the Body Corporate, of the Mayor, Aldermen, and Citizens of the City of Norwich, held on the 15th day of September, 1874, resolved unanimously, on the motion of Sir Samuel Bignold, Knight, Deputy Mayor—'That the warmest and most grateful acknowledgments of this council be respectfully tendered to Madame Christine Nilsson for her noble generosity in visiting this city in the cause of charity; and they venture to express, not only for themselves, but on the part of every citizen of Norwich, the most fervent hope for her future health and happiness, and to implore the richest blessings of God on her noble and distinguished career.'"

In a few emphatic words Madame Nilsson expressed her sympathy with the good work all present had at heart; and, referring to the latter portion of the address, reciprocated the prayer it contained. After this, his Worship, in a less formal, though equally earnest manner, expressed the obligation of the city to Sir Julius Benedict for his kindness in tendering invaluable service at a moment when the claims of an approaching great festival press heavily upon him. Sir Julius having briefly acknowledged the compliment, the interesting proceedings came to an end.

Looking at the audience of last night, it was easy to believe that Norwich has done its utmost by way of showing sympathy with Madame Nilsson and the good cause she here represents; but although to-night's gathering fell somewhat short in point of number, it lacked nothing in brilliancy and distinction. Again the long lines of carriages attracted crowds of on-lookers, spite of a drizzling rain, and once more the old Gothic Hall presented a scene such as the painted notables on the walls have rarely witnessed. The receipts in aid of the charity are now swelled, it is expected, by some £300, making altogether not far from £1,000 as the gross proceeds of Madame Nilsson's generosity. Even a better programme than that of last night had been drawn up, and its uniformly good rendering gave almost inconvenient satisfaction, owing to repeated and persistent demands for encores. The Gate-House Choir again contributed a selection of part-songs, among them a lovely "Cradle Song" by Henry Smart, which, though it tried the performers severely, was executed in a manner which raised higher than ever the hopes that Norwich will one day possess a really first-class choral body. Madame Nilsson, whose welcome was not less enthusiastic than on the previous occasion, sang first Leonora's great air in *La Favorita*, choosing to do so in the original key, and thus displayed to advantage the sonority and volume of her lower notes. It is needless to state that she combined with vocal excellence all the dramatic force a concert platform allows, and rendered the air with power enough to excite a wish that she may some day play the part to which it belongs. Her next solo was the "Ave Maria," constructed by M. Gounod upon Bach's First Prelude, the associates of the *prima donna* in this favourite piece being Mdle Therèse Castellan (violin), Dr Bunnett (organ), and Sir Julius Benedict (pianoforte). In such hands the work could obtain no other than a great success, and a determined effort was made to secure its repetition, which, however, Madame Nilsson successfully resisted. After taking part with Mr Lloyd and Signor Foli in Barnett's perennial trio, "The Magic-wave Scarf," Madame Nilsson brought her labours to a close by warbling more of the enchanting Swedish airs which last night roused such genuine enthusiasm. These were the chief, because novel and characteristic, feature of the evening; and in applauding their performance the Norwich public took the heartiest possible farewell of the distinguished lady who has henceforth such a claim upon their gratitude and admiration. The visit of the second "Swedish Nightingale" to this ancient town will have a record in the archives of the place; but its best remembrance will exist in the institution she has done so much to aid. Madame Patey made a special feature of Gounod's "Quand tu chantes," singing it with exquisite taste and beauty of voice; another success being gained in Benedict's "By the sad sea waves," and yet another in Balfe's familiar duet "The sailor sighs," which associated Mr Lloyd with our popular contralto. Madame Patey has won golden opinions from all by her efforts on the present occasion, and never were golden opinions better deserved. Mr Lloyd's songs, "Eily Mavourneen," and Sullivan's "Once again," displayed his voice and style to conspicuous advantage. The English tenor has only to persevere in his pre-



sent course to reach the highest position open to an artist who combines cultured intelligence with physical gifts. Signor Foli gave Loder's fine song "The Diver," in his grandest style, obtaining two recalls and an encore from an enthusiastic audience, a like honour being giving to Mdle Castellan for her expressive playing of a berceuse by Weber. A galop brilliant (Sir J. Benedict), arranged for eight hands by Lindsay Sloper, was played by the composer, Mr Rudd, Mr Harcourt, and Dr Bunnett, and met with a reception worthy of its merits. In conclusion, acknowledgment is due to Sir Julius for the disinterested manner in which he has given his valuable services, and also to Mr Lazarus who volunteered like aid, and whose solo on themes from "Der Freischütz" was one of the most attractive features in the evening's programme.

I may add that at a meeting of the Norwich Festival Committee this afternoon it was resolved to have another festival in the autumn of next year. Sir Julius Benedict was appointed conductor, and among the works decided upon for performance were the *Messiah*, the *Lobgesang*, Spohr's "God, Thou art great," and Haydn's *Imperial Mass* (No. 5).

(To the Editor of the "Musical World.")

SIR,—The impression having become general that the injunction granted against Miss Lydia Thompson will prevent her fulfilling her engagement at the Charing Cross Theatre, will you allow me to state through your columns that the injunction has been dissolved, and consequently she will positively appear on the 19th September, as announced.—Yours obediently,  
W. R. FIELD,  
Sept. 11th. Lessee and Manager.

LONG runs have certainly become established facts in Paris. Thus, a short time since, *Les deux Orphelines* was given at the Théâtre du Châtelet for the 203rd time; *Mignon*, at the Opéra Comique, for the 336th; *Les Huguenots*, at the Grand Opera, for the 541st; *Orphée aux Enfers*, at the Galté, for the 782nd; and, finally, *Le Pied de Mouton*, at the Théâtre de la Porte St Martin, for the 1210th!

RAMSGATE.—Mr George Mount continues his concerts at the Granville Hall with well merited success. Miss Gertrude Ashton, the young English *prima donna* who made so successful a debut at the new opera house in Camden Town last year, Miss Augusta Roche (contralto), and Mr Henry Guy, of the Royal Academy of Music, London, have lately been the vocalists. Miss Ashton has quite taken the fancy of the Ramsgate music lovers. The young artist is invariably "encored" in whatever she sings. Balfo's "Che vuoi da me" and Charles Horn's "Cherry Ripe," two very different styles of composition, seem to be especial favourites, and Miss Ashton certainly sings them charmingly. Bishop's duet, "As it fell upon a day," is also a great favourite, and Miss Ashton and Miss Roche always make a "hit" with it. The young pianist, "Seraphael," who has lately made the tour of the United States, has been playing several of his favourite pieces, and he is always compelled to "play them over again." Mr George Mount's band is first-rate, and their performances give the highest satisfaction to the numerous lovers of instrumental music.

LISBON.—Sig. Pedrell is writing a new opera called *Esmeralda*. The subject is taken from Victor Hugo's *Notre Dame de Paris*.

FLORENCE.—The Teatro Alfieri will, most probably, be re-opened in the autumn, with a new opera from the pen of Sig. Frangini.

DROBTHJEM (Thronhjelm).—The Mdles Bussler and Holmboe L'Hombino have given two concerts here with great success. The young artists were "encored" after each piece, and overwhelmed with bouquets of flowers at the conclusion of the concerts. The same success attended their concerts at Helsingfors. They have now gone on to Christiadia.

BOULOGNE-SUR-MER.—Mdle de Belocca, the gifted Russian contralto—a correspondent writes us word—gave a very interesting concert lately at Boulogne-sur-Mer. The charming young *cantatrice* was assisted by the Boulogne tenor, M. Devillier, and a talented violinist, Mdle Boulanger. The fair Russian contributed an aria from *Semiramide*; "Connais tu le pays," from *Mignon*; a "Berceuse," from Glinka's celebrated opera, *Life for the Czar*; "Si vous n'avez rien a me dire" the Bolero from *Lucrezia Borgia*; and, to the delight of the English portion of the audience, "Home, Sweet Home." Mdle de Belocca's voice is remarkably fine, combining power with sweetness; moreover, she is a thorough artist, and sings with taste and originality. The audience applauded her heartily, and she received their homage with grace and dignity.

## WAIFS.

Mr W. Ganz has returned to town from St Leonards-on-Sea.

Mr Brinley Richards has returned to town from a visit to Lord and Lady Clarence Paget at Plas Llanfair, Anglesea.

The nineteenth series of the Saturday Concerts, at the Crystal Palace, are announced to commence on October 10th.

Only a selection of the *Messiah* is to be performed at the Liverpool Festival. At Leeds the entire oratorio will be done.

M. Mortier de Fontaine played Handel's "Concerto de Clavecin" (Op. 4, No. 4), at Covent Garden Theatre, on the "Handel Night."

Signor Tito Mattei has returned to London from Milan. The copyright of his new opera, *Maria il Gand*, has been purchased for Italy as well as for Germany, by Ricordi.

Mr Andrew Halliday's play of *Richard Cœur de Lion* is in rehearsal at Drury Lane, with new and descriptive music composed by Herr Meyder, the music director of the theatre.

The Munster Hall, Cork, has been converted into a theatre, and was opened on Monday last by an English operatic company, with the *Sonnambula*, under the direction of Mr R. M. Lovey.

Miss Terèse Liebe, the young and talented violinist, evidently pines for the "Promenaders" at Covent Garden every time she plays, judging from the applause she receives. Her performance of *Viex-temps* "Réverie" is really charming.

Mr Nelson Varley (lately returned from a tour through the United States) has been singing at the Promenade Concerts, Covent Garden, during the past week. On Wednesday, the "Handel Night," Mr Varley sang "The enemy said," and "Sound an alarm" (encored) and showed that his voice had improved both in quality and in power during his absence.

Miss Emily Tate has received from Her Royal Highness the Princess Beatrice, through Sir J. W. Biddulph, a handsome watch set with diamonds, in acknowledgment of the pleasure Her Royal Highness received from Miss Emily Tate's performances at Osborne. This souvenir, which arrived on Miss Tate's 17th birthday, must have highly gratified the young pianist.

The Duke of Edinburgh has been pleased to accept the dedication of Mr John Francis Barnett's new orchestral work, *The Lay of the Last Minstrel*, composed expressly for the Liverpool Musical Festival, where it is to be conducted by the composer. The complete orchestral score is to be published immediately by Messrs Hutchings and Romer. It will be the only instance known of a composer, in England, conducting his own composition, on its first performance, from the printed score.

Arrangements have been made by Mr Arthur Chappell for a new series of orchestral concerts, of which Herr Meyder, the present conductor at Drury Lane Theatre, will be the director. The performances, which will be given on Wednesday afternoons during the winter, will take place at St James's Hall, and the band will number about sixty well-known players. The programmes are to include new works of merit in addition to the great symphonies and other classical works.—*Morning Advertiser*.

THE GLOUCESTER FESTIVAL.—We hear that, at the request of the mayor, the Admiralty granted leave for H.M. gunboat *Ferret* to remain in this port during the Festival. We have no doubt that, lying as she does almost close to the *Standard* Offices, she was an object of wonder and curiosity to vast numbers of our musical visitors; and we therefore think the Conservative Government have made another "big hit," which will no doubt bear fruit at the approaching municipal elections!—*Gloucester Guardian*.

Surgeon-Major Cameron MacDowell, of the Bombay army, has produced at Poona, with immense success, a modern idyll, under the title of *The Little Foreigner*. It is reported to be a most original and sparkling drama, full of point and elegant writing, and worthy of being classed with the dramas of the late J. Robertson. It would be a fortune to any London lessee who would produce it. Dr Cameron MacDowell is well known as the leading amateur tenor singer in the Bombay Presidency, and the writer of many poems and scientific books.

The sale of tickets for the Leeds Musical Festival is proceeding very satisfactorily. On the first day for purchasing single tickets there was quite a rush for an early selection of seats. According to present indications, Friday morning is the most popular, when Macfarren's *John the Baptist* and Rossini's *Stabat Mater* are to be performed. Amongst those who have purchased tickets are the Marchioness of Ripon, the Duke of Leeds, Lord Lanerton, Sir Geo. Armytage, Hon. and Very Rev. the Dean of York, Sir Andrew Fairbairn, Col. Gascoigne, C. B. Denison, Esq., M.P., Mr Fawkes (Farnley Hall), Mr G. Lane Fox, and most of the principal county families of Yorkshire.—(Communicated.)

A QUAIN POSTSCRIPTUM.—I do not think the above particularly well adapted for publication, though there is, perhaps, as much in it as in a great many effusions that obtain the honour of print.—[This is the quaintest postscriptum we have seen, but the one was quainter.—D.P.]

BIRMINGHAM.—The ballot for seats for Mr Harrison's series of concerts takes place on Friday next, the 18th inst.—Arrangements have been made for the re-appearance of those favourite performers, Mr and Mrs German Reed, who will give their entertainment, in the Masonic Hall, towards the close of the present month.

"And now I will confess what I believe everybody who knows anything about London amusement thinks, but isn't honest enough to say, and that is, that the most amusing entertainments in London by all odds are the music-halls. Here there is real talent, and a lot of it; a poor performer is an exception, and no sticks are tolerated. I suppose no apology is needed for the statement that I went to several of these jolly places. They are not habitually patronized by the aristocratic portion of society, I know, and the religious element is not very largely represented in the audience; but they are more moral than Mabillo—and more amusing. They say that the Prince of Wales visits them quite frequently, and it is even stated that he sometimes takes the Princess into the covered boxes with him. I am glad of this for the 'Sea-king's daughter from over the Sea' ought to have some recompense for the boredom involved in seeing some of the acting she is obliged to witness when she goes to London."—"Carl Logan" to *Wilkes's "Spirit of the Times."*

Appropos of the band and chorus at the recent Gloucester Festival the *Telegraph* speaks as follows:—

"A band chosen from the best metropolitan artists needs no eulogium; but if it be true that the chorus has been drawn chiefly from local sources, much ought to be said in its praise. A better chorus in all respects I have seldom heard, and yet more rarely have I met with one so distinguished for pure and bright quality of tone. Whoever may be responsible for the selection of voices and their training has done excellent service, the value of which it is only fair thus to acknowledge with emphasis. It should also be pointed out that both band and chorus are exactly adapted to the requirements of the building; mere numbers of executants are no clue to effect, for the force which in a resonant Cathedral would be adequate, in the Crystal Palace would be weak. Thus Dr Wesley's little army is equal to every exigency on the score of impassiveness, while it has the extra advantage of the refinement which cannot well be attained where there is a host to deal with. . . . After a performance so generally successful, it is a plain matter of duty to compliment its conductor, Dr Wesley, who has thus far carried the Festival through with a result not unworthy of his fame as one of our most erudite and gifted musicians."

A change is gradually coming over the method of dealing with French plays on the English stage. Until recently the usual plan was not to translate but to "adapt" the original work, and part of the process commonly consisted in transferring the scene of action from Paris to London, and giving new names to the *dramatis personæ*. The adoption of this plan was based on the hypothesis that the British public, especially in a "realistic" age, was more likely to sympathize with apparently British subjects than with incidents on a foreign soil. Sometimes the change answered its purpose, but it frequently happened that the nominal London remained the veritable Paris, and that a fiction ostensibly reflecting the manners of English society actually reflected French society only. We may add that the adapter generally concealed the names of the original piece and the authors, that the exact extent of his modifications might not be discovered, and that a doubt might exist as to the precise line where plagiarism began and invention left off. The more modern plan is for the manager simply to present an English version of a French play, giving the title and the names of the authors, in the hope that the mere fact that the work has achieved an immense success on the other side of the Channel will awaken a certain amount of curiosity here. Under this system plagiarism ceases. No one calls Dryden's *Virgil* a piracy, and the passages in it which a critic could censure are precisely those which most deviate from the Latin. The substitution of translation for adaptation has been accompanied by an increased regard for international copyright. Formerly the desire to make the words "*imitations de bonne foi*" mean almost anything was nearly universal. Now the French author's right is frequently recognized, and, if a bargain can be struck, purchased. The English version of *Le Sphinx*, lately brought out by Mlle Beatrice at the Haymarket, and that of *Des Deux Orphelines*, now performed at the Olympic, both result from a legitimate commercial operation between the French authors on the one part and the English manager on the other.

TURIN.—The list of operas for the ensuing Carnival-Lent season at the Teatro Regio includes *Aida*, by Sig. Verdi; *Salvator Rosa*, by Sig. Gomez; and *La Gitana*, by Sig. Pisanì. The ballet is to be *Le due Gemelle*, by Sig. Borri, with music by Sig. Ponchielli. The principal artists will be Signore Singer, Vercolini, Signori Patierno, Moriami, and Basberat.

PERARO.—A new opera, *Adello*, by Sig. Mercuri, will be produced here during the ensuing season.

SIENNA.—The Cavaliere Ciro Pinsuti is stopping at his villa at Salteano, busily employed on the grand opera, entitled *Mattia Corvino*, which he is writing for Sig. Ricordi.

MAYENCE.—Herr Franz Schott, the well-known music-publisher, who died last May in Milan, has bequeathed to this town, in houses and cash, about 300,000 florins. The interest from this sum is to be expended on a Conservatory of Music; the elementary Communal Schools; and the Opera.

LIEBENSTEIN.—The Duke of Meiningen has just founded a new Gold Medal for Science and Art. It is the same size and thickness as a Prussian thaler, and of very beautiful workmanship. On one side is the portrait of the Duke in alto-relief, with the inscription in German: "George, Duke of Saxe-Meiningen," and, on the other, a garland of oakleaves, with the motto: "For Merit," running round it. The medal will be worn on a green ribbon. The first person to receive it has been Herr Ludwig Barnay, honorary member of the Court Theatre.

#### MUSIC RECEIVED FOR REVIEW.

ADAMS & BERRSFORD (Birmingham).—"Fade not, sweet Flowers" (Caro mio ben), song, with English Words by E. Lawrence; "Allemande," "Swabian Melody," and Air by Mozart's Son, arranged by C. A. Caspar.  
LABORN COCK.—"The Sparkling Stars of Night that shine," by Charles Gardner.  
WEEKES & CO.—"Misfortune's dark unrest of sombre wing," by Charles Gardner.  
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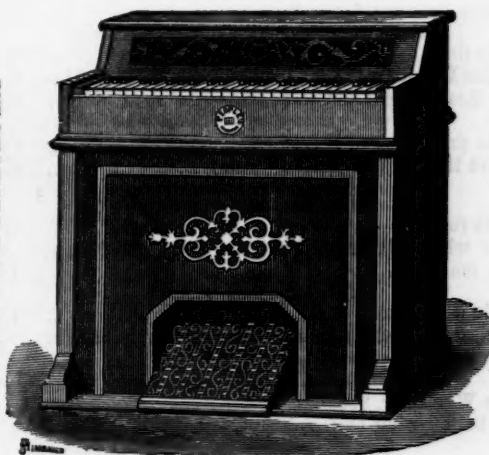
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